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The Pudukotah Portraits.

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BY

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Catalogue.

XVI 281

Size : 90″ × 56″

HIS HIGHNESS SRI BRIHADAMBA DAS
RAJAH SIR MARTANDA BHAIRAVA TONDAIMAN BAHADUR, G.C.I.E.
IN 1914.

THE PUDUKOTAH PORTRAITS.

PART I.

CHAPTER I.

INTRODUCTORY.

The original design of this little book was to serve as a catalogue to the interesting collection of portraits in the Pudukotah Palace. A brief mention is made of this collection in Mr. Percy Brown's book on Indian painting, but this is the first attempt to describe them in detail. The writer, who had visited and admired them more than once, soon realised that they were worthy of something better than the bare catalogue which serves to describe so many assemblages of pictures which have little in common with one another either in origin or in intention. For there was nothing miscellaneous about the genre of these pictures; they were all portraits and further, with a few exceptions, portraits of members of the same family. Very wide differences in style and treatment there might be, but even these differences harmonised in the general purpose of the collection and the change of styles from the Tanjore School through Lewis to Ravi Varma might well be considered to correspond with stages in the development of manners and measures in the State itself.

The pictures fall very naturally into three groups which we may term the Tanjore School, the English School and the school of Ravi Varma. It is possible to deal with these portraits not only singly but in relation to their neighbours and to illustrate general tendencies in style and method without forgetting the interest that attaches to the subjects themselves. The first part of the book will thus deal with the portraits as belonging to their respective schools, while the second will consist of a catalogue giving a detailed description of each picture.

CHAPTER II.

A HISTORICAL SKETCH.

The collection represents a complete series of rulers, from VIJAYA RAGHUNATHA RAYA TONDAIMAN (1730—1769) down to H. H. SRI BRIHADAMBA DAS RAJAH SIR MARTANDA BHAIRAVA TONDAIMAN BAHADUR, G. C. I. E., the present Rajah. Ability and integrity are the watchwords of the house of Tondaiman. The earliest rulers were bold fighters and skilful diplomatists, who from the 17th century utilised every opportunity to erect Pudukotah into a buffer State between the contending interests of Trichinopoly, Tanjore, Madura and Ramnad. RAGHUNATHA RAYA TONDAIMAN was allied successively with the Nayak of Trichinopoly, the Setupathi of Ramnad and the Nayaks of Madura returning again to the support of his first ally of Trichinopoly against attacks by Mysore and the Tanjore Mahrattas. All this time we find him extending and consolidating his power so that in 1727 the Christians, who were so bitterly persecuted in Trichinopoly, found in the State a sanctuary whither their enemies dare not pursue them.

His grandson VIJAYA RAGHUNATHA RAYA TONDAIMAN who succeeded him and who is the first ruler whose portrait appears in this collection was a man of religious and charitable inclinations. Nevertheless he acquitted himself well in the secular field, weathered a civil war and sustained attacks by Chanda Sahib, the Mogul cavalry of the Nizam, the French and the Mysoreans. In his reign began that firm alliance with the English, whether their fortunes rose or fell, which runs like a thread of gold through the recent history of the State. The soldiers of Pudukotah whose prowess was known. as far as Travancore, Karur, Tanjore and Chingleput carried their

arms in the reign of his successor Raya Raghunatha Tondaiman to Dindigul, Palghat and Coimbatore.

VIJAYA RAGHUNATHA TONDAIMAN (BHOJA RAJA) sent his troops to assist in the final extinction of the power of Tippoo Sultan. He also rendered substantial assistance to the English in the 'Poligar' wars and lived to see the opening of an era of permanent peace in Southern India. He was a prince whom the English delighted to honour. He was distinguished by his charities and his patronage of learning and above all by his unswerving loyalty to the alliance which had been so firmly founded by his predecessors.

He was succeeded by his minor son, to whom was entrusted the difficult task of consolidating in time of peace the kingdom won by his ancestors in war. RAJA VIJAYA RAGHUNATHA RAYA TONDAIMAN proved equal to his responsibilities and his subjects deplored the premature death in 1825 of one "who was so exemplary in his public character and so benevolent and amiable in all the relations of private life." His brother RAYA RAGHUNATHA TONDAIMAN who succeeded him lived up to the best traditions of his line. These two princes during their minority had been placed under the guardianship of Captain afterwards Major General Sir William Blackburne between whom and themselves there existed the tenderest relations. To the wise and statesmanlike guidance of their guardian, whom they came to look upon as a father, they owed much of those high principles of public service the practice of which so endeared them to their subjects.

The reign of the next ruler, H. H SRI BRIHADAMBA DAS RAJA RAMACHANDRA TONDAIMAN, covers no less than 48 years during which time the State

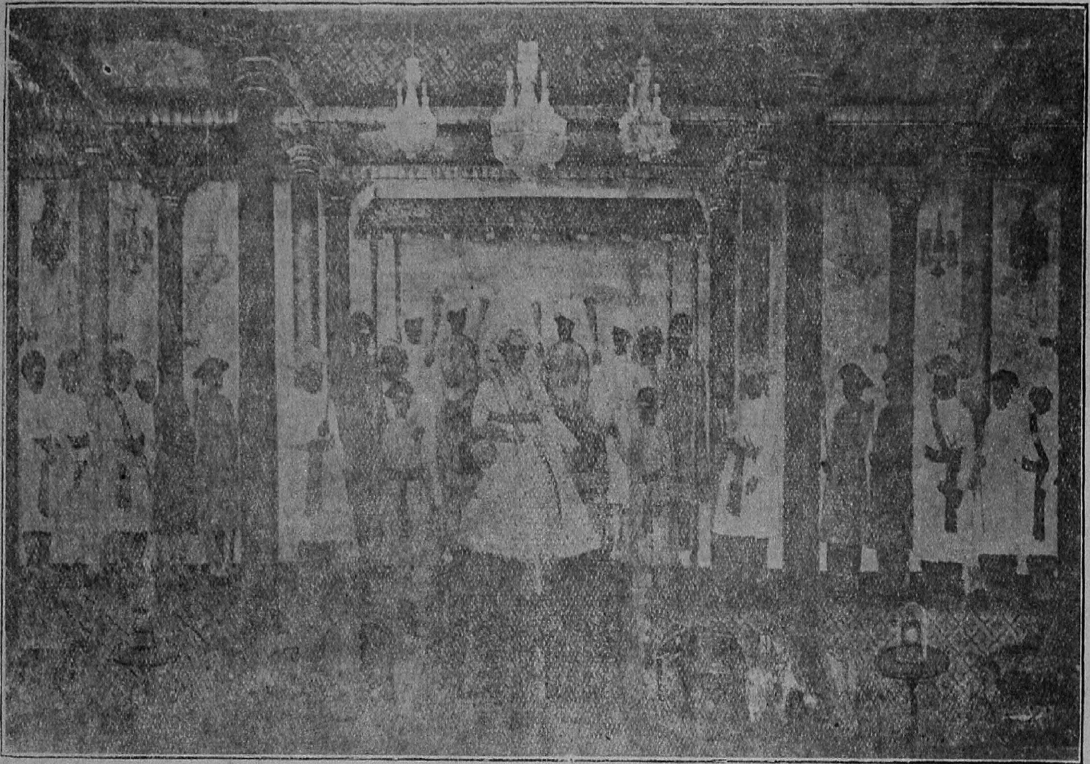
made slow but steady progress in prosperity. This prince was evidently a lover of pictures and has added largely to the collection. He was succeeded by his adopted son the PRESENT RAJAH in whose time many changes and improvements have been initiated in the administration of the State. In 1922 the present REGENT SAHIB, who for 13 years had filled with distinction the office of Diwan, was invested with the full powers of the Rajah, the title and right of succession only being reserved.

CHAPTER III.

THE TANJORE SCHOOL.

The oldest picture in the collection is the portrait of VIJAYA RAGHUNATHA RAYA TONDAIMAN (1730–1769) by an unknown Indian artist. It is altogether too crude and archaic in style to be classed with the more finished productions of the Tanjore School. It is painted in water colours and though unprotected by glass has by some inherent virtue in the pigment successfully withstood for well over a century the attacks of insects and the atmosphere. As a portrait it has no great merit but it is interesting as recalling an earlier and simpler style of dress and ornament and may possibly be a contemporary painting of the ruler who laid the foundations of the English alliance.

The Tanjore School of painting was developed in the eighteenth century and flourished until the middle of the nineteenth century. The Tanjore painters seem to regard a portrait more as a picture than as a study of character and the individuality of the subject is subordinate to the general decorative effect. This is very obvious from a comparison of the treatment of backgrounds by English



Size : RAMACHANDRA TONDAIMAN IN DARBAR (1839-1886). 64″ × 36″

and Indian artists. The former invariably employ the background to emphasize the figure and face but the latter generally use a light tint such as apple green, decorative in itself but blending with the figure upon it in a single scheme of decoration.

The finest example of the Tanjore School proper is the painting of VIJAYA RAGHUNATHA TONDAIMAN (1789–1807) by Ramasamy Maistry. This artist belonged to a family of painters in Tanjore but having quarrelled with the Rajah he came to Pudukotah to make a living. This large picture is distinguished by a richness of colour which the lapse of time has been unable to efface. The treatment of perspective seems strange to the western eye. The Rajah's feet are depicted in such a position that actually he would be quite unable to maintain his balance, while the edge of the carpet on which he stands runs exactly parallel with the sides of the picture, and the pattern appears direct to the eye as if it were hung on a wall, the far end of it being cut off abruptly by the background.

The attitude of the figure is very stiff and the colouring of the face perhaps too dark to bring out the character fully. Notwithstanding all this the portrait, within its conventional limits, is drawn with a master hand and its colour effects are striking. The white muslin gown with its bluish shadows presents an effective contrast with the dark brown of the shrewd and pleasant face and the rich vermilion of the robe of State. This vermilion is a colour frequently found in the paintings of this school and is of a similar tone to that particular shade of rich brick red of which the Tamil people are so fond and which appears so often in the clothes of their women and the decoration of their houses and temples.

A later picture in oils is that of RAMACHANDRA TONDAIMAN in darbar, by Govindasamy Maistry, a relation though not a contemporary of Ramasamy Maistry. This also exhibits certain peculiarities of perspective but is a very pleasant symphony in colour.

Four water colour portraits in miniature style are by unknown artists. The details of the figures are put in with extreme delicacy, every hair being separately indicated. The earliest and best is the portrait of Major General Blackburne. The design is simpler than in the two pictures of the Rajah of Tanjore and is free from unnecessary details. It has recently been cleaned and the colours are extraordinarily fresh and bright, the scarlet uniform before a pale blue background being very effective. That of the Rajah of Mysore is on wood and the depth and solidity of the colouring almost give the effect of oil painting.

Before passing on to the English School mention may be made of two portraits the painters of which are unknown. They represent RAYA RAGHUNATHA TONDAIMAN (1769–1789) and VIJAYA RAGHUNATHA RAYA TONDAIMAN (1807–1825). They do not appear to be contemporary portraits but were apparently painted to complete the series of rulers. The colouring is poor. The first figure is peculiar in wearing practically no jewellery. The artist may have intended to put it in afterwards. The jewellery in the second picture is indifferently painted. In fact both pictures appear to be unfinished. The style suggests the hand of a European artist, and the drawing is not without merit.

Size : 96″ × 52″

RAMACHANDRA TONDAIMAN (1839–1886).

Chapter IV.

The English School.

H. H. RAMACHANDRA TONDAIMAN (1839—1886) was a most liberal patron of the fine arts. His portrait in darbar was executed by no less than three artists and his tastes were sufficiently catholic to appreciate styles so widely divergent as those of Govindasamy Maistry and F. C. Lewis. The latter was an engraver and painter of distinction. He worked for H. H. Ramachandra Tondaiman in 1852 and 1853 after which he returned to England and engraved some of the portraits which he had painted. In 1854 he was Senior Engraver to the Queen. To judge from the examples of his work in this collection he was far more inspired by his Indian than by his English subjects. The portrait of Ramachandra Tondaiman by Lewis is the best picture in the collection. Its general tone is a subdued orange with touches of olive green in the sash and the emeralds of the State necklace. Behind the figure an expanse of dark brown is used to concentrate attention on the face, a strong relief being obtained by the white plumes in the turban. Two notes of bright colour relieve the whole from monotony; they are the reds of the cushion on which the Rajah's foot is resting and of the small tassels at the ends of the strings of pearls which hang from the State turban.

The next portrait is a small full length likeness of TIRUMALAI TONDAIMAN, the brother of Rajah Ramachandra Tondaiman. In strong contrast to the richness of colour and detail displayed in the portrait of the ruling prince its attitude and colouring are of a marked simplicity.

Lewis also painted this prince in darbar. This picture is remarkable as a really artistic presentation of an event which is not always an inspiration to the artist. The figure of the Rajah is seen under the canopy in the centre of the picture with two lines of his chief subjects widening out on each side towards the spectator. The artist has succeeded in accentuating the principal figure without doing violence to the laws of perspective which demand that his figure shall be smaller than those of his courtiers. The two lines of courtiers are well balanced and a most skilful use has been made of their white draperies both to avoid any effect of monotony and to subordinate the faces to that of the principal figure. The general tone of the picture is a subdued red and the foreground a pale apple green. The artist has brought a certain freshness to the subject which is found neither in the darbar group of Govindasamy Maistry nor that of Ravi Varma.

Lewis painted also the portraits of Sir Henry Pottinger, Governor of Madras and The Right Reverend Thomas Dealtry, D. D., Bishop of Madras.

Chapter V.

The School of Ravi Varma.

Into this third group we may put several pictures by Ravi Varma and a series of more recent portraits by the palace artist Mr. Venkatarayalu Raju. Ravi Varma was undoubtedly influenced to a considerable degree by western art though it is doubtful whether he exercised his critical faculties in a very judicious manner. The examples of his work which we find in this collection are very uneven in quality. His figures are often excessively stiff as a

XIV 10×11

Size : 54″ × 42″

HIS HIGHNESS SRI BRIHADAMBA DAS
RAJAH SIR MARTANDA BHAIRAVA TONDAIMAN BAHADUR
AT THE AGE OF 5.

result of defective drawing and the dignity of his subject marred by the introduction of meaningless trivialities. But these defects must not blind us to his undoubted merits as a portrait painter. His best faces live in the canvas and he has a genuine eye for the effects of colour with considerable skill in rendering the texture of richly ornamental clothing. We may pass over his darbar of RAMACHANDRA TONDAIMAN which is merely a pictorial record, exhibiting all his worst faults as an artist. His group of the same Rajah and his family, though not free from faults of drawing, is an interesting picture. Eight figures appear dressed in bright colours the contrasts of which are skilfully arranged. The Rajah, on the left, wears a coat of an unmitigated cobalt ; next to him the present Regent Sahib is wearing a pale yellow coat which contrasts effectively with the black bodice set with pearls and rubies worn by his sister. The Rani wears a bodice of bright green and gold which with the green costume of the present Maharajah and of B. R. Dorai Rajah forms a circle of colour in the middle of the picture. On the right, the balance is maintained by the mulberry tints in the costumes of the two ladies.

The portrait of RAMACHANDRA TONDAIMAN is excellent in many respects. It is spoiled by the rather constrained attitude of the left hand which holds a book and by the flower vase and books on the table which have no obvious value in the picture and which serve to obscure what would otherwise be a satisfactory background. The Rajah wears a frock coat of dark blue embroidered in gold with small squares in each of which appears a man on horseback. This magnificent garment was, on his death, burnt on the funeral pyre. The painting of this robe gives the artist an opportunity of displaying his particular talent for brilliant effects of clothing. Comparing this

picture with Lewis' painting of the same ruler we can hardly resist the conclusion that Ravi Varma borrowed largely from it. The attitude of the left hand extended forward and of the right hand resting on the stick are analogous to the position of the arms in Lewis' picture. Even the face, allowing for the lapse of years, is similar in expression while the background is almost identical. It is interesting to observe that the temple of Tirugokarnam, which forms the chief motif of this background, is employed also by Lewis and the Tanjore artists.

The picture of the second wife of the late Maharajah is one of Ravi Varma's best portraits. The jewellery is well done and the face and arm are gracefully painted. The picture owes much to its beautiful colouring which is lost in a monochrome.

Another good portrait by the same artist is that of the PRESENT RAJAH as a boy, which forms the frontispiece to this catalogue. The Rajah is wearing a green and gold tunic and scarlet trousers. On his left is a gilt ormolu clock and on his right a pedestal supporting a statuette of Evangeline. For once these apparent trivialities have a certain charm in keeping with the youth of the subject and a definite significance. Inevitably the artist must have desired to contrast the youth and promise of his subject with the tragedy of life and the flight of time.

The last group of pictures is the work of Mr. Venkatarayalu Raju, the palace artist. He was born in Madras about 1865, his father being a painter in water colours of Indian religious subjects. He himself was trained in the School of Arts at Madras, his masters including Messrs. R. F. Chisholm and E. B. Havell. After 5 or 6 years of study he was appointed in 1886 as drawing master to His

Size : 36″ × 24″

VIJAYA RAGHUNATHA RAYA TONDAIMAN (1730–1769).

present Highness. In 1890 he was appointed as Palace Manager and retired in 1919.

His work is painstaking and he has a certain aptitude for catching a likeness. But he fails in conception and composition and is lacking in the artistry of brushwork.

PART II.

Catalogue.

No. 1.

VIJAYA RAGHUNATHA RAYA TONDAIMAN

(1730—1769).

Artist unknown.

A life size bust in water colour painted in a rather archaic style. The figure faces the front. The right arm, wearing two heavy gold bangles on the wrist, is bent at the elbow, the hand holding the hilt of a sword. This is the large State sword known as Peria Rama Banam which was presented to Raghunatha Raya Tondaiman by Vijayaraghava Nayak, King of Tanjore, in the seventeenth century. The left arm is out of the picture. The figure is clothed in white with a waistband of scarlet and gold and over the right shoulder a sword belt of gold lace. Round the neck he wears a pathakkam of 4 large emeralds hanging from a necklace of rubies and pearls, also a small necklace of rubies and pearls. The earrings are of an antique pattern consisting of two concentric rings of fine gold wire about three-quarters of an inch and two inches in diameter respectively. These are set irregularly with a few small rubies, pearls and emeralds. The background is plain white.

No. 2.

RAYA RAGHUNATHA TONDAIMAN

(1769—1789).

Artist unknown.

Life size bust in oils. The figure faces the left. The hands do not appear. The Rajah wears a white robe with a red sash passed round the waist and thrown over the left shoulder. His jewellery consists of a small diamond necklace. This picture is poor in colouring and appears to be unfinished.

No. 3.

VIJAYA RAGHUNATHA TONDAIMAN

(1789—1807).

By Ramasamy Maistry.

Full size oil painting. The Rajah faces the left. His left arm is bent at the elbow, the hand holding a white handkerchief. The right forearm is carried horizontally across the body with the hand resting on the hilt of the State sword. He is dressed in a wide skirted undergarment of white flowered Dacca muslin. Over this a robe of flowered Benares silk of a very rich vermilion extends nearly to the knees and to the elbows showing the forearms clothed in the white sleeves of the undergarment. A red sash is passed round the waist and over the left shoulder. He wears the State turban. In his ears are earrings of the archaic style described in picture number 1 and also a drop consisting of a large and a small pearl. Round the neck he wears a pathakkam consisting of four large emeralds depending from a necklace of rubies and pearls, also a small pathakkam close round the neck consisting chiefly of diamonds and rubies with two

emeralds in the centre and a fringe of pearls round the lower edge. Between these is a necklace of rubies and emeralds. Round the wrists are heavy diamond bracelets and on the feet shoes with long points turned well back. He stands on a carpet of red, black and buff and against a background of bluish green. On the top and right of the picture is a curtain of dark olive green with yellow lace fringes. The drawing would not satisfy western ideas of perspective and the face though not without character is perhaps painted too dark to make an effective portrait. But the colouring is rich and the picture highly decorative.

No. 4.
VIJAYA RAGHUNATHA RAYA TONDAIMAN
(1807—1825).

Artist unknown.

Life size bust in oils. The Rajah faces the right front, the arms held slightly away from the sides, the hands being out of the picture. He wears a white robe with a plain red sash round the waist and on his head the State turban of a sort of salmon colour embroidered with pearls. Round his neck are a large and a small necklace of alternate rubies and emeralds and between them a pathakkam of pearls is suspended from a gold necklace. The painting is poor and the picture, like number 2, appears to be unfinished.

No. 5.
RAGHUNATHA TONDAIMAN
(1825—1839).

By Williams.

Life size portrait in oils said to be by Mr. Williams who came from Trichinopoly. The Rajah stands facing the front, his left arm held forwards, the hand resting on the hilt of the sword of State and his right hand on the arm of the State

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chair. He wears a white muslin gown with a red Benares shawl passed round the waist and over the left shoulder On his head is the State turban from which depends a large diamond with an emerald below. The right arm wears a peculiar ornament like an arm guard, which is studded with jewels and extends above the elbow. Round the neck are worn several strings of sacred beads and the pathakkam described in picture number 3. The face of the Rajah is thoughtful and refined. The chair on the left, which is actually to be seen in the throne room, is of gilded wood upholstered in scarlet plush. At the top left hand of the picture is a red curtain while the background consists of a landscape of hills and trees above which appears a very dark and stormy sky faintly lit up by streaks of reddish light on the horizon. The general tone of the picture is red and brown, contrast and relief being afforded by the white drapery of the figure. A fine portrait in sober colours.

No. 6.

RAMACHANDRA TONDAIMAN IN DARBAR (1839-1886).

By Govindasamy Maistry.

The Rajah is seated on the throne surrounded by servants and peons. He wears a white flowered Dacca muslin gown with the usual State jewellery and holds the sword of State in his right hand. Round each forearm he wears an armlet decked with rubies and diamonds. In the foreground appear various favourite possessions of the Rajah painted disproportionately small. They include horses, elephants and attendants, clocks, candelabras and furniture some pieces of which may still be seen in the darbar hall. The picture is about 6 feet by 4 the figures being considerably less than life size. Its colouring is very harmonious and the central figure is graceful and effective.

Size : RAMACHANDRA TONDAIMAN IN DARBAR. 96″ × 50″

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No. 7.

RAMACHANDRA TONDAIMAN IN DARBAR

By F C. Lewis.

The Rajah is seated under the canopy with his principal officers of State in two rows on either side of the approach to the throne. He wears the State jewels. The figures are mostly red and brown with flowing draperies of white muslin. The foreground is of a pale apple green and the background of a dark brown against which two large pillars with arches are suggested. The general tone of the picture is of a subdued colour.

No. 8.

RAMACHANDRA TONDAIMAN IN DARBAR.

By Ravi Varma.

This example of Ravi Varma's work is not at his best. The figures are extremely constrained and the colouring crude. The setting of the picture is the darbar hall and the details are carried out with meticulous accuracy.

No. 9.

RAMACHANDRA TONDAIMAN

(1839—1886).

By F. C. Lewis.

The Rajah faces the front, his body slightly turned to the left, the left foot slightly raised and resting on a cushion at the foot of the throne. The left arm extends forward, the hand, holding a snuff box in gold set with diamonds, resting on the hilt of the State sword. The right arm wears the forearm ornament described in picture number 5 and bends, to rest the hand on the hip. On each wrist is a diamond wristlet as described in the same picture. He wears a gown of flowered Dacca muslin with an orange coloured border and round his waist a sash with alternate

bands of light olive green and gold, one end of which is of orange colour with a broad dark green edging. Round his neck he wears a large pathakkam of diamonds with a row of large emeralds hanging from them. The pathakkam is attached to a necklace of diamonds and emeralds. Above this is a smaller pathakkam of diamonds with one large emerald attached to a necklace consisting of three rows of pearls, emeralds and rubies. On his head is the State turban which has nine strings of pearls hanging from the left side each finished with a scarlet tassel. The general tone of the picture is of a subdued orange colour. Behind the figure is a dark red curtain on the left and a small landscape on the right exhibiting the temple of Tirugokarnam. The attitude is easy and the arrangement of the colours leads up to the face which is handsome and thoughtful.

No. 10.

RAMACHANDRA TONDAIMAN AND FAMILY IN 1886.

By Ravi Varma.

The figure of the Rajah is very stiff. He wears a dark blue coat. Next to him is the present Regent Sahib wearing a pale yellow coat which contrasts very effectively with the black bodice set with pearls and rubies worn by his sister. The Rani is wearing a bodice of light green and gold which harmonises with the green costumes of the present Maharajah and B. R. Dorai Rajah, these forming a circle of colour in the centre of the picture. On the right, touches of mulberry colour harmonise in the costumes of the two sisters. The background is of plain slate blue with dark brown arches.

Size : 78″ × 60″

RAMACHANDRA TONDAIMAN IN 1877.

No. 11.

RAMACHANDRA TONDAIMAN IN 1877.

By Ravi Varma.

The Rajah stands slightly to the left of the picture resting his right hand on an ivory stick and his left holding a book on a table to the right. He wears a frock coat of dark blue with gold embroidery which forms a broad edging down the front and decorates the rest with small squares in each of which is worked a man on horseback. A sword hangs diagonally on his left side. He wears the diamond-studded wristlets, pathakkam and diamond necklace already described in picture number 9 and a watch chain of rubies in a heavy gold setting. On his head is the State turban, rather different in shape from that appearing in the previous pictures. On the left of the picture is a chair with a red cushion and behind this a curtain of a duller shade of red extends nearly across the top of the picture. The table on the right is covered with a green table cloth behind which appears the gopuram of the Tirugokarnam temple seen through an arch. The ornamental work in the costume is excellent and the character of the subject is well portrayed.

No. 12.

TIRUMALAI TONDAIMAN, BROTHER OF RAJA RAMACHANDRA TONDAIMAN.

By F. C. Lewis.

A full length portrait half size. The figure stands facing half right with the right arm horizontally across the body, the hand resting lightly on the hilt of a sword. The left hand is brought round and also lightly grasps the handle of the sword below the right. The figure is clothed in a silk robe of vermilion colour flowered with gold over a white muslin gown which reaches to the ground and shows

below the skirt of the robe and below the sleeves, which are cut short at the elbows. Round the neck a pathakkam of diamonds hangs from a necklace of diamonds, rubies and emeralds. On the head is a laced gold turban after the Tanjore fashion. Behind on the left is a dark red curtain the edges of which fade into a very dark brown shadow. On the right appears the edge of an open window through which a little light and a little dark blue sky can just be distinguished. The treatment of the portrait is simple and effective.

No. 13.

HER HIGHNESS JANAKI BOI SAHEB.

By Ravi Varma.

The Rani is seated on a chair facing towards the right front, her left hand resting on a table on which is a betel box and a silver cup. She wears a mulberry coloured sari and dark green bodice flowered in gold. The colour of the table cloth is old gold and the background a dark green without any details. This is perhaps Ravi Varma's best portrait.

No. 14.

H. H. SRI BRIHADAMBA DAS RAJAH SIR MARTANDA BHAIRAVA TONDAIMAN BAHADUR at the age of 5.

By Ravi Varma.

His Highness is seated on a chair, his left arm slightly resting on the arm of the chair and his right holding a sword across his knee. He wears the State turban and jewellery and a yellow gold tunic with scarlet trousers. On the left is a gold ormulu clock and on the right a pedestal with a statuette of Evangeline carried out in pale grey. The background is a plain dark brown. A very successful portrait of a child.

Size : 52″ × 39″

HER HIGHNESS JANAKI BOI SAHEB.

No. 15.

H. H. SRI BRIHADAMBA DAS RAJAH SIR MARTANDA BHAIRAVA TONDAIMAN BAHADUR

at the age of 18.

By G. S. Von Strydonck.

The Rajah is seated on the throne wearing a dark blue tunic with narrow gold edging, gold wristbands and gold belt, his left hand holding the hilt of a sword, the right resting on the thigh. He wears the State turban and jewels. On the right, Mohammad Sahib, an old peon, stands slightly behind the throne looking towards him. The background is a very pale grey. The picture is a study in yellow and green to which the necessary contrast is afforded by the dark blue of the Rajah's costume. The work is done mainly with a palette knife, except the face and hands which are finished with the brush.

No. 16.

H. H. SRI BRIHADAMBA DAS RAJAH SIR MARTANDA BHAIRAVA TONDAIMAN BAHADUR, G. C. I. E.,

in 1914.

By Venkatarayalu Raju.

A life size portrait. The Rajah stands facing slightly to the left of the picture, his right hand resting on a chair which was presented to His Highness by the Governor of Pondicherry in 1892. His left hand holds a pair of white gloves. The frock coat of pale gold flowered Benares silk makes an effective contrast with the Oxford blue of the G. C. I. E. cloak. He wears the State turban.

No. 17.

M. R. Ry. VIJAYA RAGHUNATHA DORAI RAJAH Avl.,

Regent of Pudukotah.

By Venkatarayalu Raju.

The Regent Sahib stands facing slightly to the right of the picture, his left hand on the hilt of a sword, his right resting on two books placed on a table. He wears darbar costume, a frock coat of light green with a broad edging of a gold lace down the front and round the sleeves, epaulets on the shoulders and a belt with a large rectangular clasp of diamonds, rubies and emeralds. On his head he wears a gold laced State turban in the Malabar style clasped in front with rubies and diamonds with an emerald pendant. The foreground consists of alternate claret coloured and white tiles and the background of a dark claret coloured curtain on the left, and on the right a dark grey pillar with a glimpse of a neutral coloured sky.

No. 18.

CAPTAIN B. R. DORAI RAJAH, C. B. E.

By Venkatarayalu Raju.

He stands facing slightly to the right, wearing the uniform of the Military Secretary to His Highness the Maharajah, olive green with gold epaulets, frogs and embroidered sleeves and a sword in a gold scabbard. He wears medals of the Delhi Darbar (1902 and 1911) and the decoration of the C. B. E. His turban is of violet silk flowered with gold with a clasp similar to that seen in the last picture. Behind is a pillar of slate grey partly concealed by hangings of claret colour with a landscape of trees and grey sky on the left.

No. 19.

CAPTAIN B. R. DORAI RAJAH, C. B. E.

By Venkatarayalu Raju.

A small size replica of the bust of the preceding picture.

XVII A2423

Size : 80″ × 50″

M.R.Ry. Vijaya Raghunatha Durai Rajah Avl.,
Regent of Pudukotah.

No. 20.

HIS HIGHNESS THE LATE MAHARAJA KRISHNA RAJA UDAYAR BAHADUR OF MYSORE.

Artist unknown.

Water colour in the Tanjore Style, small size. The figure is seated on a chair facing towards the left wearing a white muslin robe with a red and gold sash, sword and turban. The arms rest on the arms of the chair. The foreground is a red carpet with pink roses and the background is green overhung at the right hand corner by a purplish red curtain with gold fringes. The brush-work is extremely delicate and detailed.

No. 21.

RAJAH OF TANJORE.

Artist unknown.

Water colour in the Tanjore Style. The Rajah is seated on a chair facing slightly to the right with the right hand resting on the arm of the chair. He wears a frock coat of scarlet and gold. In the right foreground is a small white English dog. The background is an interior exhibiting an arch curtained in emerald green with gold fringes.

No. 22.

RAJAH OF TANJORE.

Artist unknown.

Water colour of the Tanjore School. The same figure as the above dressed and seated in the same way. The structural arrangement of the background is the same but the span below the arches shows the open sky with a temple on the right side. This picture seems to be unfinished.

No. 23.

GENERAL SIR WILLIAM BLACKBURNE

(1810–1823).

Resident in Tanjore and Pudukkottai.

Artist unknown.

Water colour in the Tanjore Style. The Resident stands facing the front wearing a scarlet uniform with yellow facings, white breeches and black Wellington boots. His right hand holds a parchment and his left his hat. He is standing on a balcony with a white balustrade. White pillars are seen to the right and left of the picture and a pale blue sky behind with a tree on the left. The brush-work is minute and the colours—yellow gold, orange, scarlet, light blue and white—bright and pleasing.

No. 24.

SIR HENRY POTTINGER, G. C. B., GOVERNOR OF MADRAS.

(1848—1854).

By F. C. Lewis.

A full size portrait of the Governor seated at a table. He is in Political uniform and wears the ribbon of the G. C. B. The picture seems to be rather hastily painted and does not compare with Lewis' portrait of Ramachandra Tondaiman already described. The background on the left shows Fort St. George and the sea.

No. 25.

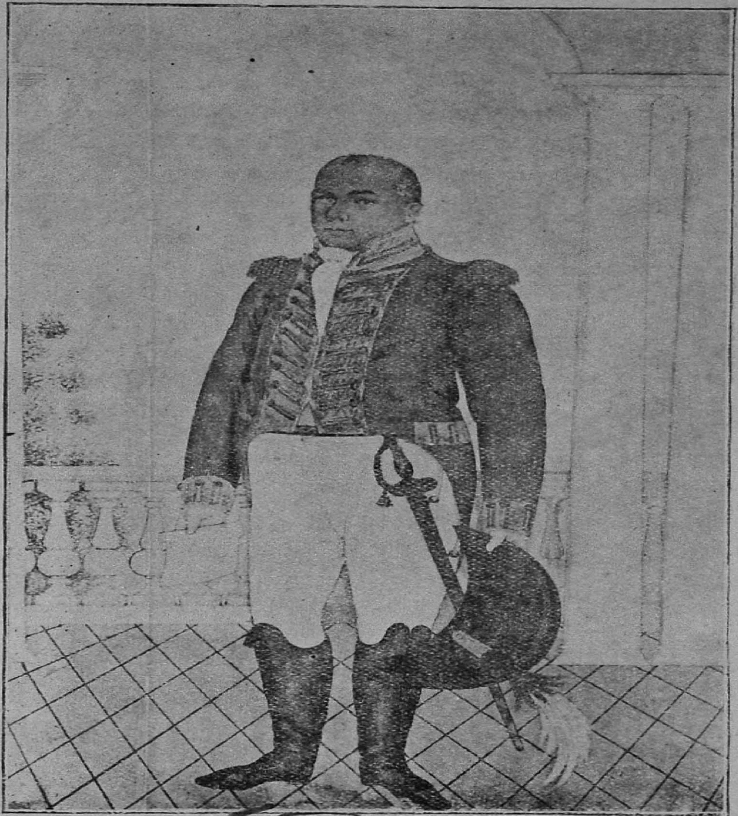
THE RIGHT REVEREND THOMAS DEALTRY, D.D., BISHOP OF MADRAS.

(1849—1861).

By F C. Lewis.

The picture is a small full length portrait. The black and white robes of the figure are sharply contrasted with the brilliancy of the clothing exhibited in most of the other pictures, a becoming simplicity in an English prelate. The background on the left shows Fort St. George and the sea.

24 & 25



Size : 13″ × 9″

General Sir William Blackburne (1810–1823).
Resident in Tanjore and Pudukotah.

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No. 26.

M.R.Ry. VIJAYA RAGHUNATHA DORAI RAJAH Avl., REGENT OF PUDUKOTAH IN DARBAR.

By Venkatarayalu Raju.

The occasion of this darbar was the visit of Mr. C.W.E. Cotton, C. I. E., I. C. S., to assume his appointment as first Agent to the Governor-General, Madras States, in November 1923. He is seated under the canopy with the Regent Sahib and Mr. Macqueen, the Collector of Trichinopoly and Ex-officio Assistant to the Agent to the Governor-General for Pudukotah. The majority of the likenesses are extremely good and the accessories and background are painted with fidelity to detail.